

Press Release

Onsa Chair.

Design: Mauro Lipparini.

Like a flower stretching toward the sun.

As your little retreat, the Onsa Chair creates a soothing feeling of relaxation and harmony, softness and safety. Just like a flower opens its petals in the morning and stretches toward the sun, the chalice – consisting of a bucket seat with armrests – embraces you as you lean back in it, gently yet protectively. The soft upholstery, the high backrest and the height-adjustable stool strike the perfect balance. Recommended for daydreaming, reading, watching TV or listening to music.

Mauro Lipparini,

on his relationship with Japan and the design process of the Onsa Chair:

“Japan blossomed in front of my eyes upon discovering Tokyo in 1987 – a love at first sight which grew with each of my frequent and often lengthy stays in the country. “My Japan” whispers a hushed aesthetic of poetically balanced lines whose subtlety encourages materials to express themselves – the driving force behind the Onsa Chair.

Japan’s iconic traditions, to name but a few, the chashitsu (“tea room”), karesansui (“dry landscape garden”), ikebana (“living flowers”), furoshiki (“wrapping cloth”) and Sumi-e (“black ink painting”), compose my “alphabet” which I developed into a personal and intimate lexicon and ultimately, formed my expressive language. Tange, Noguchi, Ando, Kuramata are the Japanese masters who have inspired me.

Accompanied by traditional Japanese aesthetics, namely Wabi-sabi – the world view centered on the acceptance of transience and imperfection, I immersed myself in Tokyo’s metropolitan lifestyle made up of striking contrasts between unbound and variegated village-like neighborhoods and its megalopolis’ connective tissue. Japan taught me a painstaking attention to detail – something

We would greatly appreciate a courtesy copy. Thank you.

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to be found at the core of all of my projects. It has also informed my sense of discreet elegance, the balance between form, function, and materials. Japan taught me the ability to synthesize, yet generated from a soulful, dreamy sentiment, and not mere pragmatism. In the process, I learned that design is not only the expression of shape, but a profound awareness of empty space. My relationship with Japan is entirely empathetic and I welcomed its sublime culture of opposites with the utmost enthusiasm: its abstract rhetoric, transcendent poetry, minimalist essence, and ritualistic gestures liquefy into an exquisitely natural, yet controlled balance – at the core of Onsa’s movement and comfort.

This is “My Japan”: a conquest of boundless inspiration for my profession as architect and designer and to which I subliminally make reference in each of my projects, from large to small-scale.”

[Discover the Onsa Chair. Visit our Microsite.](#)

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